

Corrado NERI

克漢東

*The Four/Inseparable: the rise or the fall of a Chinese  
Superhero?*

《四大名捕》／《形影不離》：中國超級英雄是崛起還是殞  
落？

If we have to pin down one particular genre that developed in the recent 10 years in Hollywood, it would be the superhero film. There are previous entries in the genre, but the xxi century has been particularly eager of (extremely rentable) representations of classic Super-heroes figures on the screen; critics draw the origin of the trend on the post-9/11 necessity of heroes, but also on the digital era that opened new doors for CGI. Does China engage in this peculiar declination of National identity and mythology? Do producers propose a Socialist/embedded Chinese version of the masked hero? I would argue that the industry is still searching ways to decline forms of its own superhero movie “with Chinese characteristics”. Informed of the long tradition of Hong Kong *wuxia* film – that sometimes added a comic book imaginary to their “traditional” knights -, the huge blockbuster production of contemporary China has still to face the concurrency of *Spiderman*, *Dark Knights* and *Avengers*. To look for answers, we might question *Inseparable* (2011), a very peculiar film that helps us to explore complicated issues of diaspora, international coproduction, plurality of Chinese urban identity. The film, starring Kevin Spacey and Daniel Wu, is directed by Taiwanese-born, US-national Dayyan Eng; it tells the story of an improbable couple of superheroes fighting for justice in contemporary China – notably, fighting a very “realist” corruption. The film is a weird *mélange* of comedy, drama, action movie, Sixth sense-like blurring of reality and imagination. Using readings from the press as well as writers and theoreticians like Alan Moore and Grant Morrison, this paper will analyse *Inseparable*'s figures of influence and imitation, the search for a local declination of the Superhero genre, the postmodern/self-reflexivity/ironic mode of narration, underlining both the circulation and overlapping of tastes and markets, as well as its contemporary redefinition of Chinese citizens and consumers in the global context.

若我們要確切指出一個好萊塢近十年來極力發展的類型，那絕對會是超級英雄電影。在過去，超級英雄電影也曾出現過，但進入二十一世紀後，銀幕上急切地呈現了許多經典的超級英雄人物；評論家認為這除了是 911 事件後對於英雄需求所產生的潮流，同時也是因為數位時代為電腦特效開啟了新頁。中國採取什麼態度來面對這個國族身分與神話的偏向？製片者是否創造出帶有社會主義的中國式蒙面英雄？我認為中國電影工業尚在尋找方式，創造帶有「中國特徵」的超級英雄電影。長久以來，香港的武俠電影時常在電影中將漫畫元素加入其俠客形象上，現代中國儘管接受這個傳統，但當代的大製作影片還是必須面對《蜘蛛

人》、《黑暗騎士》、《復仇者聯盟》等所帶來的挑戰。為尋找答案，我們將透過分析《形影不離》(2011)這部特別的電影來幫助我們探討離散、跨國生產、中國城市身分的多重性等複雜的問題。這部由凱文史貝西、吳彥祖主演、美籍台裔導演伍仕賢所執導的電影，講述一對荒謬、不真實的超級英雄在現代中國為正義而戰的故事；值得注意的是，他們所對抗的是極為現實的腐敗。這部電影集結了喜劇、劇情、動作片，還有類似《靈異第六感》的現實想像混淆。本文引用的對象包含媒體、作家以及理論家（像是艾倫·摩爾和葛蘭·莫莉森），藉此分析《形影不離》的模倣對象以及影響，其如何尋找超級英雄電影類型的在地偏向，以及其後現代性/自省式/嘲諷式的敘述模式，以突顯喜好與市場的傳遞與重疊，同時也給予中國公民及消費者在全球脈絡下的當代性定義。